

TEACHER RESOURCE BANK

GCE Music

Additional Sample Questions:

MUSC1: Specimen Mark Scheme



ADDITIONAL SAMPLE QUESTIONS

MUSC1: SPECIMEN MARK SCHEME

SECTION B – HISTORICAL STUDY AoS 1

THE WESTERN CLASSICAL TRADITION

Essays in this section should be marked against the following points and a mark given from the appropriate band below.

Band 4 (16-20)

- Detailed and comprehensive knowledge and understanding
- Content clearly answers the question set
- A range of points is made. Points are supported by detailed musical examples/references to the score
- A fluent use of appropriate specialist vocabulary
- Candidates will make connections between the contextual aspects of the music studied, where appropriate
- Convincing and well-structured arguments in a mature writing style with few, if any, errors in the spelling, grammar and punctuation

Band 3 (11-15)

- Very sound knowledge and understanding
- Content shows a relevant response to the question
- A range of points is made. Points are supported by some musical examples/references to the score
- An appropriate use of specialist vocabulary
- Candidates towards the top of the band will make some connections between the contextual aspects of the music studied, where appropriate
- A clear line of argument with some sense of style and few errors in spelling, grammar and punctuation

Band 2 (6-10)

- Some knowledge and understanding
- Some points are relevant to the question
- Some points are supported by few musical examples/references to the score
- Some evidence of the specialist use of vocabulary
- Candidates are unlikely to make connections between the contextual aspects of the music studied, where appropriate
- Some clarity in the line of argument. Written expression may show some errors in spelling, grammar and punctuation

Band 1 (0-5)

- Limited knowledge and understanding
- The answer does not address the question
- Points made are general and unfocused with little reference to the music/score
- An attempt at use of specialist vocabulary
- Limited vocabulary hinders expression. Many errors in spelling, grammar and punctuation

Question 5

What is the purpose of the development section in classical sonata form? Show how inventive Mozart is in the development section of the first movement.

Candidates should consider some of the following points:

- The development section in classical sonata form usually takes material from the Exposition, such as a rhythmic feature, a melodic motif or part of the first or second subject material and extends, or develops this by various techniques. New material may be introduced in the development section
- Common development techniques include rapid modulations, particularly at the beginning of the development section, and the use of imitative or contrapuntal textures
- The development section begins at bar 121 with a four note modulation to Eb major
- Material based on tune first heard in bar 101
- Use of imitation in strings and woodwind
- Passes through the keys of F minor (bars 136-137) and G minor (bars 138-139)
- The dotted quaver-semiquaver rhythmic motif first heard in the woodwind at bars 9-15 is passed around the woodwind section in bars 133 - 139
- Sequential passages from bars 139-155 pass through the keys of F minor, Eb major, Ab major, Bb7, G-C minor, G minor, D minor, A minor - effectively a cycle of 5ths
- The instrumentation of bars 139-155 gradually involves the whole orchestra in a rich contrapuntal texture.
- Bars 155-157 – violin motif taken from first four quavers of bar 130, extended over E dominant pedal (bars 155-157) the dim. 7th (bar 159), before-
- A C7 chord in bar 160 leads to a false reprise of the first subject material in F major, (bar 161) combined with the woodwind theme from the transition passage first heard in bar 24
- Bars 171- 177- triplet and demisemiquaver motifs from the exposition treated to a series of chromatically descending sequences in the violins, punctuated by syncopated wind chords and bass notes
- Bars 179 – 181- G dominant pedal in the lower strings and bassoon, again, based on the demisemiquaver motif
- Bars 181 – 182 a motif based on bar 108 of the exposition appears, quietly, in the 1st violins
- Bars 183-184 – flutes take up motif with the second oboe playing an inversion of the last four quavers of this motif over a dominant, G pedal
- A descending C major scale in the strings and woodwind (bars 187-188) leads seamlessly into the recapitulation proper at bar 189.

Question 6

Describe the ways in which the third movement is typical of a classical *Minuet* and *Trio*.

Candidates should consider some of the following points:

- The structure of the Minuet and Trio follows the typical classical design – Minuet and Trio are both in two repeated sections, the second section of each is longer allowing for development of the melody and fuller orchestration with the opening section returning
- The 3/4 time signature, and emphasis on maintaining a regular beat
- Allegretto tempo
- The graceful opening theme with chromatic passing notes and regular 4 bar phrases
- The gentle ‘rocking’ accompaniment supportive of the melody
- Antecedent-consequent melodic structure
- Modulation to the dominant key at the end of the first section
- Slow rate of harmonic rhythm, with emphasis on tonic, dominant and subdominant harmony helping to reinforce the tonic key
- The trio, typically reduced to three instrumental texture in places, and generally more thinly scored
- Simplistic nature of the melody and harmony in the trio – strong dominant to tonic relationship in the opening section (bars 60-67)
- Relative minor (A minor) from bar 68 over dominant, E pedal
- Bars 77-79 – Chords E – A7 – D lead to return of opening theme of trio (G-C in bars 80-81) - a cycle of fifths
- Regular 4 bar phrasing in the trio
- Development of material by sequence and imitation with simple homophonic accompaniment.

SECTION C – HISTORICAL STUDY AOS 2A-C

In this section candidates need to demonstrate an understanding of technical language, and support points made with musical examples. Concise and precise answers, which focus on answering the question and engage in musical discussion are required to achieve the highest marks.

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Band 4 (16-20)

- Detailed and comprehensive knowledge and understanding
- Content clearly answers the question set
- A range of points made are supported by detailed musical examples/references to the score
- A fluent use of appropriate specialist vocabulary
- Candidates will make connections between the contextual aspects of the music studied, where appropriate
- Convincing and well-structured arguments in a mature writing style with few, if any, errors in the spelling, grammar and punctuation

Band 3 (11-15)

- Very sound knowledge and understanding
- Content shows a relevant response to the question
- A range of points made are supported by some musical examples/references to the score
- An appropriate use of specialist vocabulary
- Candidates towards the top of the band will make some connections between the contextual aspects of the music studied, where appropriate.
- A clear line of argument with some sense of style and few errors in spelling, grammar and punctuation

Band 2 (6-10)

- Some knowledge and understanding
- Some points are relevant to the question
- Some points are supported by few musical examples/references to the score
- Some evidence of the specialist use of vocabulary
- Candidates are unlikely to make connections between the contextual aspects of the music studied, where appropriate.
- Some clarity in the line of argument. Written expression may show some errors in spelling, grammar and punctuation

Band 1 (0-5)

- Limited knowledge and understanding
- The answer does not address the question
- Points made are general and unfocused with little reference to the music/ score
- An attempt at use of specialist vocabulary
- Limited vocabulary hinders expression. Many errors in spelling, grammar and punctuation

Question 7

How did Baroque composers create a sense of occasion in their music?

Choose at least **two** different passages from the music you have studied and write informatively about each.

Candidates should consider the nature or purpose of the music/passages, and refer to the following points as appropriate:

- use of voices
- use of instruments
- texture
- harmony
- venue
- rhythmic and melodic ideas
- word-setting, or setting the text
- tonality

Question 8

Describe the ways in which Baroque composers used recitative in their music. Refer to at least **two** different pieces of music in your answer.

Given the often short duration of recitatives, and the variety of ways in which they were used, candidates may wish to consider a *selection* of recitatives from two different pieces of music, choosing recitatives which display a variety of methods and purposes. Candidates may choose works by different composers, or two different works by the same composer.

Candidates may comment on the following areas:

- use of different types of recitative eg *secco*, *stromentato*
- use of instruments
- word-setting
- mood/narrative
- melodic/rhythmic features
- harmony

Question 9

Choose **two** contrasting choruses from the musicals you have studied and write an essay commenting on how **texture** and **harmony** have been used in each.

Candidates need to consider two *contrasting* choruses – choice is important to give enough scope – and write informatively about each. Comments are appropriate on:

- harmonic features
- word-setting, or setting the text
- textural features
- use of instruments/voices
- style

Question 10

Choose **two** contrasting ensembles from **one** Musical you have studied, and write an illustrated programme note on each.

Candidates need to consider two *contrasting* ensembles from the same Musical – this could be in:

- mood
- style
- compositional techniques

Candidates are required to write informatively about each. Comments are appropriate on:

- melody,
- harmony
- texture
- use of instruments/voices
- word-setting, or setting the text

Question 11

Choose **two** contrasting songs by different groups/artists during this period and write an essay showing how each is a product of its time.

Candidates need to choose two *contrasting* songs by different groups/artists which illustrate a direct influence of the period in which they were written.

This can be done in **two** different ways:

- by choosing **two** songs from different periods of time and comparing their use of instruments, melody, technological and recording effects and harmony as appropriate
- by choosing **two contrasting** songs from the *same* period of time, but which have been affected by different influences and attitudes, comparing their use of instruments, melody, technological and recording effects and harmony as appropriate.

Question 12

Choose **two** songs by different groups/artists from the 70's and 80's and write an essay commenting on how **harmony** and **instruments** have been used in each.

Candidates should comment on the following as appropriate:

- repeating chord patterns (harmony)
- harmonic vocabulary and modulations (keys)
- tonality
- structure
- use of instruments and techniques
- use of technology.